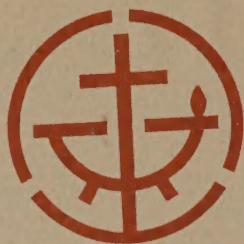


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# ENLARGING THE HYMN REPERTOIRE

*A Plan for Improving Congregational Singing by  
Making Unfamiliar Hymns Familiar*

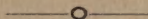
with

*Annotations on a Recommended List  
of Twenty Hymns*

by

H. AUGUSTINE SMITH

DIRECTOR OF THE FINE ARTS IN RELIGION  
BOSTON UNIVERSITY



Issued by

NATIONAL BUREAU  
FOR THE ADVANCEMENT OF MUSIC

45 WEST 45TH ST., NEW YORK CITY

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## Enlarging the Hymn Repertoire



ONGREGATIONAL singing in many of our churches is not what it was in the early days of America's religious life—let us admit that, for the purposes of this discussion, at least. As to what are the causes of this condition, the experts disagree. Some maintain that one reason is the high range of many of the hymns, which deters the average man from singing. Others ascribe the comparative muteness of many a congregation to the brilliance of the modern church choir, which so dazzles the parishioners that they are inclined to let the choristers do their singing for them. Whatever the cause, there is the feeling in a great number of churches that "we must do something about it."

Just what that something should be is not always clear. One key to the situation may be provided by a study of a congregation which, though it has the singing habit, sings better at some times than at others. Making due allowance for the exaltation of mood which a certain service may create among the singers, one can arrive at a general rule: When the hymn is a familiar one, the congregation is likely to sing heartily; when the hymn is unfamiliar, it does not.

This pamphlet sets forth a plan based upon the above thesis and conceived as the result of the experience of one precentor in a large metropolitan church. Because of the large crowds attracted by the eloquent preaching of the pastor, it was necessary to hold an overflow service elsewhere in the church edifice. There the people heard through amplifiers the sermon and the remainder of the service but they did their own singing to the accompaniment of a piano. The hymns used were the same as those in the regular service, which had been chosen most carefully as being in keeping with the subject of the sermon. The precentor noticed that when one of the old, familiar hymns was given out, the congregation sang stirringly, but when the hymn was not familiar, the response was slight. This situation would not have been so distressing in the main service, as the singing was there buoyed up by the organ and skilled choir, but, with only the piano and the precentor, the overflow congregation was sometimes denied its chief opportunity for actual participation in the worship.

This experience, while under exceptional circumstances, provided the idea for a remedying of a similar situation under normal conditions. This remedy is that the congregations stress during a certain period the



singing of certain unfamiliar but beautiful hymns in their respective hymnals. A two-fold benefit is expected as a result of the proper carrying out of this scheme. The congregational singing will improve for the reason that the people will be called upon to sing fewer and fewer unfamiliar hymns, particularly if the campaign is carried on through a term of years. The clergyman will benefit by being able to give out a wide variety of hymns in keeping with the texts of his sermons and still without diminishing the fervor of his congregation in the praise service.

It is the hope of the National Bureau for the Advancement of Music that the editors and publishers of the various hymnals will fall in line with this plan and select lists of unfamiliar but inspiring hymns in their hymnals which they will present in pamphlet form with annotations. The present pamphlet is based upon selections from the Century Company's "Hymns for the Living Age," with annotations prepared by its editor, H. Augustine Smith. However, most of the hymns are found in various hymnals.

This plan, briefly, is that a certain number of hymns, either selected as above or by the individual clergyman and choirmaster, shall be stressed during a period of weeks or months. Particular attention is to be devoted to the singing of these, either at special meetings or as a part of the regular mid-week service. The singing is to be supplemented with a narration by the pastor of interesting facts about the writing of the hymn, its religious significance and its devout interpretation.

In bringing up the selected hymns for singing by the congregation, it might be well to have in the audience a specially prepared group which has worked up the particular hymn in advance. If that group is the church choir, it may sing the hymn through as a demonstration to the congregation as to how it should be interpreted. If this is done, however, the members of the choir should return after the hymn to seats in the auditorium among the remainder of those attending, so that the congregation will have the feeling that the PEOPLE are singing the hymn and that the choir is merely a part of the general group. If the rehearsed group is one of volunteers from the congregation, it should be scattered among the congregation after it has once sung the hymn—the result being that the members of this group will help those near them in learning the unfamiliar tune.

Assisting instrumentalists might support the organ as the accompaniment for this hymn singing, especially a cornetist, whose tone will effectively hold the singers together. A trumpet stop on the organ will give somewhat of the same effect. It should not, however, be overdone, but should be used only for certain stanzas.

An adaptation of this plan was carried out by the First Baptist Church of Los Angeles, California, with a campaign having the slogan, "Learn a Hymn a Month." The campaign covered a period of ten



months. It is suggested, however, that a greater number of hymns be assigned to a month—possibly even one each week.

It is intended that a summing up of this preparatory effort be made upon such occasions as the National Music Week, which begins the first Sunday in May. That summary is to be in the form of a special singing service at which the congregation will demonstrate that it has added these hymns to its repertoire.

It is possible to develop this scheme upon a community-wide basis if sponsored by a local Music Week Committee, the ministerial association, a federation of churches, an association of organists or some such group. Such a body may choose a certain number of suitable hymns that are common to the hymnals of the various denominations represented. It may either supply the pastors and organists of those churches with the proper annotative material or at least may suggest the sources from which it may be secured. The individual church may then concentrate upon the given hymns in the manner described above. In this case, the summing up might take one of two forms. First, a competitive element might be introduced by having impartial and expert judges visit the various churches and appraise the congregational singing of the chosen hymns. A trophy could be given to the church rated with the highest number of points as to interpretation, intonation, devotional fervor, enunciation and tone quality. Second, all the congregations might be combined in a union song service. This would be held in an especially large auditorium such as a civic or municipal hall—that is, in case there is no one church large enough to hold the crowd. This song service would be devoted to the list of specified hymns or at least some of them. It would also embrace certain solos, so as to give variety, and one or more talks on music and worship. Material for the latter is found in a pamphlet reproduction of a sermon on music by Henry Ward Beecher and a leaflet on "Music in Worship" by Dr. William P. Merrill. Both of these are obtainable without charge from the National Bureau for the Advancement of Music.

Brief extracts from the explanatory notes on the hymns might be delivered by one of the clergy or some other person with an especially attractive personality.

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INDEX OF HYMS

(Numbers refer to "Hymns for the Living Age")

*Journal of  
American Youth*

*Math. Hymns*

No.	First Line	Tune
106	14. At length there dawns a glorious day (No. 365)	All Saints
168	7. Beneath the cross of Jesus (No. 150)	St. Christopher
298	10. Father in heaven, who lovest all (No. 306)	Saxby
	20. For all the saints who from their labors (No. 488)	Sarum 430
	17. God of the nations who from dawn of days (No. 402)	Toulon
	6. Into the woods my Master went (No. 146)	Lanier 745
W. p. 65	16. Let there be light, Lord God of hosts (No. 380)	Pentecost
39	19. Lord of our life and God of our salvation (No. 444)	Cloisters
237	4. My God, I thank thee who hast made the earth (No. 91)	Wentworth 29
	18. O beautiful, my country (No. 405)	Salve Domine
	11. O brother man, fold to thy heart thy brother (No. 354)	Windsor
W. p. 26	5. O Master Workman of the race (No. 128)	Amesbury
34	15. Once to every man and nation (No. 370)	Ton-y-Botel
218	1. Praise the Lord, ye heavens adore him (No. 4)	St. Asaph
219	12. Rise up, O men of God (No. 355)	St. Thomas
	13. Send down thy truth, O God (No. 357)	Garden City
	8. Spirit of God, descend upon my heart (No. 184)	Morecambe 197
	9. Strong Son of God, immortal love (No. 293)	St. Crispin 139
46	3. This is my Father's world (No. 84)	Terra Beata
31	2. We praise thee, O God, our Redeemer (No. 8)	Kremser



1. PRAISE THE LORD, YE HEAVENS ADORE HIM—*St. Asaph*  
EDWARD OSLER WILLIAM S. BAMBRIDGE

Praise the Lord, for He is glorious; Never shall His promise fail;  
God hath made His saints victorious; Sin and death shall not prevail.  
Praise the God of our salvation; Hosts on high His power proclaim;  
Heaven and earth, and all creation, Laud and magnify His name.

Worship, honor, glory, blessing, Lord, we offer unto Thee;  
Young and old, thy praise expressing, In glad homage bend the knee.  
All the saints in heaven adore Thee; We would bow before Thy throne;  
As Thine angels serve before Thee, So on earth Thy will be done. Amen.

The authorship of the first two stanzas from the Foundling Hospital Collection of 1801, London, is unknown. The third stanza was written by the eminent physician and author, Edward Osler. His daughter, Jeanette Osler, living in Toronto, says: "My father was an English medical man of scientific tastes, and a very zealous churchman of the old fashioned prayer-book type. He had an unusual memory, and learned the whole Greek Testament and the greater part of the Old Testament." He was editor of the Cornwall Gazette for nearly twenty-five years, writing on various subjects: Christianity, biography and natural history, making a special study of burrowing and boring marine-animals for the Linnaean Society. He wrote fifteen Psalm versions and fifty hymns.

The tune, "St. Asaph," was composed by William S. Bambridge in 1872 as a Thanksgiving Hymn for the recovery of the Prince of Wales, and while Mr. Bambridge was organist at Marlborough College. He was a prominent Freemason, and became grand organist of England in 1911. He was a member of the Marlborough Council for thirty years and was twice elected mayor. Three of his brothers were football players of international reputation.

2. WE PRAISE THEE, O GOD, OUR REDEEMER,  
CREATOR Kremser  
JULIA BULKLEY CADY Old Netherlands Melody

We praise Thee, O God, our Redeemer, Creator,  
In grateful devotion our tribute we bring.  
We lay it before Thee, we kneel and adore Thee,  
We bless Thy holy name, glad praises we sing.

We worship Thee, God of our fathers, we bless Thee;  
Through life's storm and tempest our Guide hast Thou been.  
When perils o'er-take us, escape Thou wilt make us,  
And with Thy help, O Lord, our battles we win.

With voices united our praises we offer,  
To Thee, great Jehovah, glad anthems we raise.  
Thy strong arm will guide us, our God is beside us,  
To Thee, our great Redeemer, forever be praise. Amen.

This is a "City of New York" hymn like "Where Cross the Crowded Ways of Life" (New York East Side), and "Rise Up, O Men of God" (Fifth Avenue hymn). J. Cleveland Cady of the Church of the Covenant requested his daughter, Julia Bulkley Cady, to write an effective text for the Netherland Folk Song, and this was her response. The Cadys were responsible for building up an unusual repertoire of chorales, old English church tunes and Gregorian chants in the Church of the Covenant, which heritage still persists today.

The tune, "Kremser," or the Netherlands "Song of Thanksgiving," was arranged by Edward Kremser in 1894 from a tune in an old folk song collection of 1625. As director for many years of the celebrated Gesellschaft concerts in Vienna he arranged and composed many choruses for male voices, orchestra and piano. This folk song, like the Passion Chorale, Old Hundredth and Orientis Partibus, was secular in origin and came over into the church through association with sacred words.

### 3. THIS IS MY FATHER'S WORLD

*Terra Beata*

MALTBIE D. BABCOCK

Traditional English Melody

This is my Father's world, And to my listening ears,  
All nature sings, and round me rings The music of the spheres.  
This is my Father's world, I rest me in the thought  
Of rocks and trees, of skies and seas—His hand the wonders wrought.

This is my Father's world, The birds their carols raise,  
The morning light, the lily white, Declare their Maker's praise.  
This is my Father's world, He shines in all that's fair;  
In the rustling grass I hear Him pass, He speaks to me everywhere.

This is my Father's world, O let me ne'er forget  
That though the wrong seems oft so strong, God is the Ruler yet.  
This is my Father's world, The battle is not done,  
Jesus who died shall be satisfied, And earth and heaven be one. Amen.

Written by one of the great physical and spiritual athletes of all time. Maltbie B. Babcock was a graduate of Syracuse University and Auburn Theological Seminary. He was an expert baseball pitcher, also a fine swimmer, and leader in practically all athletic sports—tall, broad-shouldered, with muscles of steel, idolized by the men and boys of his day. As minister of the Brown Memorial Presbyterian Church, Balti-

more, he became so popular on the campus of Johns Hopkins University that a special room was set aside for student conferences. His talks from the shoulder—unsparing, challenging, yet sympathetic, reached everywhere. Later he succeeded Henry Van Dyke as pastor of the Brick Presbyterian Church, New York City. He loved nature intensely and looked forward to his vacation seasons.

"This Is My Father's World" has sixteen stanzas, from which six stanzas (three double stanzas) have been selected by the editor for singing.

"Terra Beata" is an arrangement from an old English folk song made by Franklin L. Shepperd in 1915 for a Philadelphia hymn book. Many of our fine hymn tunes are from traditional folk songs, such as "Crusaders Hymn" from a Silesian folk song, "Ar hyd Y nos" from a Welsh folk melody, "Sicilian Mariners" from a Sicilian folk song, and "Sweet Story" from the Greek.

4. MY GOD, I THANK THEE, WHO HAST MADE—Wentworth  
ADELAIDE A. PROCTOR                      FREDERICK C. MAKER

My God, I thank Thee, who hast made the earth so bright,  
So full of splendor and of joy, beauty and light;  
So many glorious things are here, noble and right.

I thank Thee, too, that Thou hast made joy to abound  
So many gentle thoughts and deeds circling us round  
That in the darkest spot of earth some love is found.

I thank Thee more that all, our joy is touched with pain;  
That shadows fall on brightest hours; that thorns remain  
So that earth's bliss may be our guide, and not our chain.

I thank Thee, Lord, that Thou hast kept the best in store;  
We have enough, yet not too much to long for more:  
A yearning for a deeper peace, not known before.

I thank Thee, Lord, that here our souls, though amply blest,  
Can never find, although they seek, a perfect rest;  
Nor ever shall, until they lean on Jesus' breast.      Amen.

These first lines, "My God, I thank Thee who hast made the earth so bright," strike a new note in the hymnody of the time when written, being one of the very first hymns to break away from the plaintive, other-worldliness of the eighteenth century, to thank the God of the open air for his beneficent world HERE and NOW. Adelaide Ann Proctor, author of "The Lost Chord," wrote this out of suffering—frail in body, but triumphant in spirit. She and Charles Dickens were close friends and he was among the first to recognize the talents of this poetess.

The tune, "Wentworth," was written by the English organist-composer, Frederick C. Maker, who died in 1927 at the ripe age of eighty-three. He was organist at Bristol Cathedral, Milk Street Methodist



Free Church, Clifton Downs Congregational Church and Redlands Park Congregational Church. He is best known by his beautiful setting of Whittier's lines, "Dear Lord and Father of Mankind."

5. O MASTER WORKMAN OF THE RACE. Amesbury  
JAY T. STOCKING UZZIAH C. BURNAP

O Master Workman of the race, Thou man of Galilee,  
Who with the eyes of early youth eternal things did see,  
We thank Thee for Thy boyhood faith that shone Thy whole life through;  
"Did ye not know it is my work, my Father's work to do"

O Carpenter of Nazareth, Builder of life divine,  
Who shapest man to God's own law, Thyself the fair design,  
Build us a tower of Christ-like height, That we the land may view,  
And see like Thee our noblest work, Our Father's work to do.

O Thou who dost the vision send and gives to each his task,  
And with the task sufficient strength, show us Thy will, we ask;  
Give us a conscience bold and good, give us a purpose true,  
That it may be our highest joy, Our Father's work to do. Amen.

Dr. Jay Thomas Stocking is the author of the 1928 Lenten Fellowship of Prayer, circulated by the Federal Council of Churches and printed by over 230 daily papers throughout the forty days of Lent. He is the minister of Pilgrim Congregational Church, St. Louis. He was once a teacher in the Laurenceville School, N. J., before being ordained to the ministry. He is an Amherst graduate.

The tune, "Amesbury," is by Uzziah Christopher Burnap, an American organist and resident of Brooklyn, N. Y. John Zundel was another organist from Brooklyn who gave congregational singing a new impetus by his tune for the words, "Love divine, all love excelling," and by his playing of other tunes in such a consummate congregational style as to make Brooklyn's Plymouth Church famous for its hymn singing the country over.

6. INTO THE WOODS MY MASTER WENT. Lanier  
SIDNEY LANIER PETER C. LUTKIN

Into the woods my Master went, Clean forspent, forspent;  
Into the woods my Master came, Forspent with love and shame.  
But the olives they were not blind to Him, The little gray leaves were kind to Him,

The thorn-tree had a mind to Him, When into the woods he came.

Out of the woods my Master went, And he was well content;  
Out of the woods my Master came, Content with death and shame.  
When death and shame would woo Him last, From under the trees they drew Him last.

'Twas on a tree they slew Him last, When out of the woods He came. Amen.

This is better known as the "Ballad of the Trees and the Master."

Sidney Lanier, its author, was born at Macon, Georgia, and was a tutor at Oglethorpe College when the Civil War began. He took his silver flute and joined the Confederate army as a private soldier. He went through many hardships, including five months in a Federal prison in Florida. After the war he taught school and studied law. Through it all he played his silver flute, and studied literature and music. While in Baltimore he played the flute in the Peabody Conservatory Orchestra in its series of symphony concerts, and in 1877 he became lecturer in English literature at Johns Hopkins. As poet and critic he exerted a wide influence. His popularity today, nearly fifty years since his death, is greater than it has ever been.

The tune, "Lanier," by Peter Christian Lutkin, was written when this poem first invaded hymn books, that is, in 1885. Dean Lutkin was once an Episcopal choir boy, an organist at the age of twelve, a pupil later of Clarence Eddy in Chicago, of Moszkowski in Paris, of Haupt in Berlin and of Leschetizky in Vienna. Since 1895 he has been the dean of the Northwestern University School of Music and director of the North Shore Festivals at Evanston, Ill.

# 7. BENEATH THE CROSS OF JESUS.

St. Christopher

ELIZABETH C. CLEPHANE

FREDERICK C. MAKER

Beneath the cross of Jesus I fain would take my stand,  
The shadow of a mighty rock Within a weary land,  
A home within the wilderness, A rest upon the way  
From the burning of the noon-tide heat, And the burden of the day.

Upon that cross of Jesus mine eye at times can see  
The very dying form of One who suffered there for me,  
And from my smitten heart with tears two wonders I confess,  
The wonders of His glorious love and my unworthiness.

I take, O cross, thy shadow for my abiding place;  
I ask no other sunshine than the sunshine of His face,  
Content to let the world go by, to know no gain nor loss,  
My sinful self my only shame, my glory all the cross. Amen.

The authoress, Elizabeth Clephane, is perhaps better known by her "Ninety and Nine" ("There were ninety and nine that safely lay in the shelter of the fold"). She was a native of Edinburgh and a Scotch Presbyterian. She wrote much poetry when a mere child, and with her sister held frequent and confidential "literary seances." This hymn parallels "Rock of Ages" in many respects, the same poetry figure carrying through both—Christ as the great rock in a weary land, "that vivid poetry of the Eastern desert 2500 years ago." This hymn lacks the robust, sturdy qualities of "Rock of Ages"; it is rather a song of plaintive beauty by a mid-Victorian invalid.

"St. Christopher" is another of Frederick Charles Maker's tunes.

8. SPIRIT OF GOD, DESCEND UPON MY HEART—*Morecambe*  
 GEORGE CROLY                      FREDERICK C. ATKINSON

Spirit of God, descend upon my heart;  
 Wean it from earth; thro' all its pulses move;  
 Stoop to my weakness, mighty as Thou art,  
 And make me love Thee as I ought to love.

I ask no dream, no prophet ecstasies,  
 No sudden rending of the veil of clay,  
 No angel visitant, no opening skies;  
 But take the dimness of my soul away.

Teach me to feel that Thou art always nigh;  
 Teach me the struggles of the soul to bear,  
 To check the rising doubt, the rebel sigh;  
 Teach me the patience of unanswered prayer.

George Croly began and ended as a preacher in the Anglican church, but for fifteen years he engaged in literary pursuits in London, displaying extraordinary versatility of talent. He wrote poetry from the sublime to the ridiculous, tragedies and comedies, satires and panegyrics, novels and songs. He contributed to Blackwell's Magazine, edited another paper, and yet had time to throw himself fiercely into politics, being a strong conservative.

The tune, "Morecambe," by Frederick C. Atkinson, was originally written for the text, "Abide With Me." This was in 1880 when the Monk music to the latter had not as yet become popular and indissolubly associated with the text.

9. STRONG SON OF GOD, IMMORTAL LOVE.      *St. Crispin*  
 ALFRED TENNYSON                      GEORGE J. ELVEY

Strong Son of God, immortal Love, Whom we, that have not seen Thy face,  
 By faith and faith alone, embrace, Believing where we cannot prove.

Thou seemest human and divine, The highest, holiest manhood Thou;  
 Our wills are ours, we know not how, Our wills are ours, to make them Thine.

Our little systems have their day; They have their day and cease to be;  
 They are but broken lights of Thee, And Thou, O Lord, art more than they.

We have but faith: we cannot know, For knowledge is of things we see;  
 And yet we trust it comes from Thee, A beam in darkness: let it grow.

Let knowledge grow from more to more, But more of reverence in us dwell;  
 That mind and soul, according well, May make one music as before. Amen.

Through the dust and confusion of theological and scientific dispute, through the gloom of a soul-baffling bereavement, Alfred Tennyson, one of the strongest and finest of England's great men, fought his way to light and peace in the magnificent elegy, "In Memoriam," and



this hymn states the result of the whole lone battle. Its stanzas start from the conclusion of the great poem, which Tennyson placed as the introduction. In the first line he has penned the key, the explanation, the way of life. It is a tremendously rich and enlightened expression of religious faith.

"St. Crispin," by George J. Elvey, brings to the fore another famous English organist who was organist and master of the choir at St. George's Chapel, Windsor, for forty-seven years, during which time he had charge of the music of many important events in the Royal household.

10. *FATHER IN HEAVEN WHO LOVEST ALL.* Saxby  
RUDYARD KIPLING TIMOTHY R. MATTHEWS

Father in heaven, who lovest all, O help Thy children when they call,  
 That they may build from age to age An undefiled heritage.

Teach us to bear the yoke in youth, With steadfastness and careful truth,  
 That, in our time, Thy grace my give The truth whereby the nations live.

Teach us to rule ourselves alway, Controlled and cleanly night and day,  
 That we may bring, if need arise, No maimed or worthless sacrifice.

Teach us to look in all our ends On Thee for Judge and not our friends,  
 That we, with Thee, may walk uncowed By fear or favor of the crowd. Amen.

As is well known, Rudyard Kipling was born at Bombay, India, son of an army officer in the Indian service. After completing his education in England he became journalist in India and there began writing his famous stories which we know as "Soldiers Three," "Wee Willie Winkie," "Plain Tales from the Hills," "The Jungle Books," "Captains Courageous," etc. This hymn is entitled a Children's Hymn and begins:

Land of our birth, we pledge to thee,  
 Our love and toil in the years to be,  
 When we are grown and take our place  
 As men and women with our race.

James Moffatt characterizes Kipling as "the unofficial poet laureate of the Empire, a passionate patriot, an extoller of the virile virtues of clean living and manly duty and cheerfulness and stoic endurance, and in his highest moments a singer of the faith that has made Britain great."

"Saxby," by Timothy Matthews, is one of the hundred tunes made by this curate and rector in the Anglican church. How well he succeeded is evidenced by such tunes as "Chenies" and "Margaret," "Saxby" and "North Coates."

11. O BROTHER MAN, FOLD TO THY HEART  
THY BROTHER

JOHN GREENLEAF WHITTIER

Windsor

JOSEPH BARNBY

O brother man, fold to thy heart thy brother;  
Where pity dwells, the peace of God is there;  
To worship rightly is to love each other,  
Each smile a hymn, each kindly deed a prayer.

For He whom Jesus loved has truly spoken,  
The holier worship which He deigns to bless  
Restores the lost, and binds the spirit broken  
And feeds the widow and the fatherless.

Follow with reverent steps the great example  
Of Him whose holy work was "doing good";  
So shall the wide earth seem our Father's temple,  
Each loving life a psalm of gratitude. Amen.

This is a vivid expression of the best ideals of the Quakers. Whittier has summarized them clearly and melodiously. Here are their ideals of neighborliness and charity, and of the unimportance of rites and ceremonies in the church. The Sabbath day peace and calm seem to be at variance with the feeling of the ardent abolitionist and political propagandist:

"The jarring words of one, whose rhyme  
Beat often labor's hurried time,  
Or duty's rugged march through storm and strife, are here."

We may regard Whittier as in many respects our best loved American poet. He is unquestionably our most valued American hymn writer, though he did not write a single hymn as such. Witness, however, the excerpts from his works familiar to singing congregations: "Dear Lord and Father of mankind," "Immortal love, forever full," "I bow my forehead to the dust."

"Windsor," the hymn tune by Joseph Barnby, brings before us one of the great musicians of England, a choir boy first, a church organist at the age of twelve, and then with a long succession of triumphs as choirmaster, choral conductor, head of a music school and composer. Barnby and Dykes rival each other in the number and quality of hymn tunes given to the world through their Anglican training. Barnby was primarily a church musician, "before and beyond everything a servant of those great and solemn rites in which, faithfully carried out, there is more than enough to satisfy the most craving soul."

12. RISE UP, O MEN OF GOD.

WILLIAM PIERSON MERRILL

St. Thomas

AARON WILLIAMS

Rise up, O men of God! Have done with lesser things;  
Give heart and soul and mind and strength To serve the King of kings.

Rise up, O men of God! His kingdom carries long;  
Bring in the day of brotherhood, And end the night of wrong.

Rise up, O men of God! The Church for you doth wait,  
Her strength unequal to her task; Rise up and make her great!

Lift high the cross of Christ! Tread where His feet have trod;  
As brothers of the Son of Man, Rise up, O men of God! Amen.

William Pierson Merrill, pastor of the Brick Presbyterian Church, New York City, is the author of this hymn, written in 1911, the year when he began his New York ministry. It is a fine song of spiritual zeal, rugged for men and for unison singing. Dr. Merrill carries over into America the tradition that we identify as the Anglican rector-musician. He, too, is a musician, a chorister and organist.

"St. Thomas," by Aaron Williams, gives a fine stateliness to the hymn. Williams was a Welshman, a composer of psalmody, clerk of the Scotch Church in London, music engraver and publisher. This tune is the second movement of a four-movement tune in the Williams collection of 1762.

13. *SEND DOWN THY TRUTH, O LORD.* Garden City  
EDWARD ROWLAND SILL HORATIO W. PARKER

Send down Thy truth, O God! Too long the shadows frown,  
Too long the darkened way we've trod, Thy truth, O Lord, send down!

Send down Thy spirit free, Till wilderness and town  
One temple for Thy worship be, Thy spirit, O send down!

Send down Thy love, Thy life, Our lesser lives to crown,  
And cleanse them of their hate and strife, Thy living love send down!

Send down Thy peace, O Lord! Earth's bitter voices drown  
In one deep ocean of accord, Thy peace, O God, send down! Amen.

For many years a professor of English in the University of California at Berkeley, Edward Rowland Sill enriched hymnody with this hymn which appeared originally in the "Hermitage." It is a chastened, penitent, longing hymn that might well have sung itself at the close of the Civil War (the hymn was written in 1867). It brings to mind Henry Wadsworth Longfellow's poem written on Christmas Day, 1864, amid the thundering of cannon in the South:

I heard the bells on Christmas day.  
And in despair I bowed my head,  
There is no peace on earth I said;  
For hate is strong, and mocks the song  
Of peace on earth, good will to men.

Professor Sill is one of many college professors and presidents represented in the hymn book. He is in the illustrious company of former



Presidents Timothy Dwight of Yale, and William De Witt Hyde of Bowdoin, Professor Henry Van Dyke of Princeton, Professor Frederick Henry Hedge of Harvard and President James I. Blaisdell of Pomona.

The tune, "Garden City," is named from St. Paul's and St. Mary's Schools, Garden City, Long Island, where Horatio Parker was director at the age of twenty-two. The tune was written for the dedication of a new church building and for his Cathedral choir. Later Parker went to Trinity Church, Boston, and afterward to Trinity, New York City. His last twenty-five years were spent at New Haven as head of the department of music at Yale University. He founded the New Haven Symphony Orchestra. His compositions extend into every kind of musical work, from operas, symphonies and oratorios to piano pieces and songs.

14. AT LENGTH THERE DAWNS A GLORIOUS  
DAY

OZORA S. DAVIS

*All Saints*  
HENRY S. CUTLER

At length there dawns the glorious day, By prophets long foretold;  
At length the chorus clearer grows, That shepherds heard of old.  
The day of growing brotherhood Breaks on our eager eyes,  
And human hatreds flee before The radiant eastern skies.

For what are sundering strains of blood, Or ancient caste and creed?  
One claim unites all men in Christ To serve each human need.  
Then here together, brother men, We pledge the Christ anew  
Our loyal love, our stalwart faith, Our service strong and true.

One common faith unites us all, We seek one common goal,  
One tender comfort broods upon The struggling human soul.  
To this clear call of brotherhood Our hearts responsive ring;  
We join the glorious new crusade Of our great Lord and King. Amen.

Once an expert telegraph operator in White River Junction, Vermont, Ozora Stearns Davis, president of Chicago Theological Seminary, moderator of the National Council of Congregational Churches, biographer of Victor Lawson (founder of the Chicago Daily News), got his start educationally at St. Johnsbury Academy, Dartmouth College and Hartford Theological Seminary, and finally received his A. M. and Ph. D. from Leipsig.

This hymn was written for the convention of the National Congregational Brotherhood at Minneapolis, 1909. It was written at Mr. Davis' summer home, Lake Sunapee, New Hampshire, and written "to express the inner meaning of Christian brotherhood as the unifying force of humanity." The hymn is highly characteristic of the author and his intense spirit of Christian fellowship.

The tune, "All Saints," was composed by Henry Stephen Cutler, who was perhaps the first American choirmaster to use a vested boy

choir. This was done at the Church of the Advent in Boston in 1856. Later Cutler, as choirmaster at Trinity, New York City, introduced cassock and cotta in the chancel when the Prince of Wales visited the church in 1860. It turned the tide in favor of vestments and a more churchly tradition not only there but elsewhere.

15. *ONCE TO EVERY MAN AND NATION* *Ton-y Botel*  
 JAMES RUSSELL LOWELL Welsh Hymn Melody

Once to every man and nation Comes the moment to decide,  
 In the strife of truth with falsehood, For the good or evil side;  
 Some great cause, God's new Messiah, Offering each the bloom or blight,  
 And the choice goes by forever 'Twixt that darkness and that light.

Then to side with truth is noble, When we share her wretched crust,  
 Ere her cause bring fame and profit, And 'tis prosperous to be just.  
 Then it is the brave man chooses, While the coward stands aside  
 Till the multitude make virtue Of the faith they had denied.

By the light of burning martyrs, Jesus' bleeding feet I track,  
 Toiling up new Calvaries ever With the cross that turns not back;  
 New occasions teach new duties, Time makes ancient good uncouth;  
 They must upward still and onward, Who would keep abreast of truth.

Though the cause of evil prosper, Yet 'tis truth alone is strong;  
 Though her portion be the scaffold, And upon the throne be wrong,  
 Yet that scaffold sways the future, And, behind the dim unknown,  
 Standeth God within the shadow Keeping watch above his own. Amen.

This is a hymn excerpt from James Russell Lowell's "The Present Crisis," written in 1844, and during the "roaring Forties" when radical political and territorial changes were taking place (the advent of the Mexican War and the slave and free state controversy). It is a hymn of warning challenge and of stinging scorn, a powerful admonition to nobility of life, a cry to go forward, a glowing song of worship and a stalwart affirmation of sure faith.

Other hymns of ominous, strategic content coming from this tumultuous decade are "We are living, we are dwelling, in a grad and awful time," "Men whose boast it is that ye come of fathers brave and free," "O Thou great Friend to all the sons of men."

The inspiring music, "Ton-y-Botel," is a minor Welsh hymn melody picked up in strange fashion out of the waters of the Atlantic ocean. The name of the tune, if sounded several times will undoubtedly suggest how and where it was found. Welsh hymn tunes are rapidly coming into all modern hymnals, witness "King's Lynn," "Llangloffan," "Rhuddlan" and "Ar hyd y nos."

16. *LET THERE BE LIGHT, LORD GOD OF HOSTS—Pentecost*  
 WILLIAM MERRILL VORIES                      WILLIAM BOYD

Let there be light, Lord God of Hosts, Let there be wisdom on earth!  
 Let broad humanity have birth! Let there be deeds, instead of boasts!

Within our passioned hearts instill The calm that endeth strain and strife;  
 Make us Thy minister of life; Purge us from lusts that curse and kill.

Give us the peace of vision clear To see our brothers' good our own,  
 To joy and suffer not alone; The love that casteth out all fear!

Let woe and waste of warfare cease, That useful labor yet may build  
 Its homes with love and laughter filled! God, give Thy wayward children  
 peace. Amen.

This hymn emphasizes the international origins of hymns, as this particular hymn was written on the shores of Lake Bewa, Japan, not far from Kyoto. The author, founder of the Omi Mission, an experiment in the establishing of the kingdom of God in the Province of Omi, is an architect by early training, a musician by avocation, and a missionary statesman in the final analysis. The writer of these notes recalls the very beautiful accompaniments played by Mr. Vories at Karuizawa and at Hachiman in the summer of 1920. Writes Mr. Vories: "I began a collection of hymnals when a high school boy. I have had an ambition or a dream to write at least one hymn during my lifetime that will continue to work after I am gone."

The original music for the text was likewise written by Mr. Vories, but latterly these words are invariably sung to "Pentecost," by William Boyd, who "came from an old Scotch stock of lowland Border thieves." An Oxford graduate, he was the confidant of Sabine Baring Gould, who on his trip to Iceland sent to his pupil, Boyd, Icelandic melodies which Boyd harmonized. Boyd became a famous organist and later rector and vicar in the Anglican church. This tune was composed for the words of "Veni" in 1868, hence the name, "Pentecost."

17. *GOD OF THE NATIONS, WHO FROM DAWN*  
*OF DAYS.*                      Toulon  
 W. RUSSELL BOWIE                      LOUIS BOURGEOIS

God of the Nations, who from dawn of days  
 Hast led Thy people in their widening ways,  
 Through whose deep purpose stranger thousands stand  
 Here in the borders of our promised land.

Thine ancient might did break the Pharaoh's boast,  
 Thou wast the shield for Israel's marching host,  
 And, all the ages through, past crumbling throne  
 And broken fetter, Thou hast brought Thine own.

Thy hand hast led across the hungry sea  
The eager peoples flocking to be free,  
And from the breeds of earth, Thy silent sway  
Fashions the Nation of the broadening day.

Then, for Thy grace to grow in brotherhood,  
For hearts aflame to serve Thy destined good,  
For faith, and will to win what faith shall see,  
God of Thy people, hear us cry to Thee. Amen.

This hymn was written at the time of a rather remarkable campaign for modern social hymns conducted by the Survey, a magazine, in 1914. The author was at that time a rector in Richmond, Va. He is at present the rector of Grace Episcopal Church, New York City. The hymn is a vivid and exultant expression of faith in the progress of God's purpose for the human race and for the progress of human freedom and justice impelled by love. It expresses a high ideal and prayer for the destiny of America which is at the same time good hymnody and good politics.

The tune, "Toulon," perhaps better known as Old 124, is from the Genevan Psalter and therefore dates back to 1551. It is one of our oldest and best tunes. It has been the inspiration of not a few choral and organ fantasies, just as have the "Passion Chorale," "Elin Feste Burg," "The Russian Hymn" and "Ewing."

18. O BEAUTIFUL, MY COUNTRY

*Salve Domine*

FREDERICK L. HOSMER

LAWRENCE W. WATSON

O beautiful, my country! Be thine a nobler care  
Than thy wealth of commerce, Thy harvests waving fair;  
Be it thy pride to lift up The manhood of the poor;  
Be thou to the oppressed Fair freedom's open door!

For thee our fathers suffered; For thee they toiled and prayed;  
Upon thy holy altar Their willing lives they laid.  
Thou hast no common birthright, Grand memories on thee shine;  
The blood of pilgrim nations Commingled flows in thine.

O beautiful, our country! Round thee in love we draw;  
Thine is the grace of freedom, The majesty of law.  
Be righteousness thy scepter, Justice thy diadem;  
And on thy shining forehead Be peace the crowning gem! Amen.

The man who wrote this hymn knew intimately the beauty of America from "sea to shining sea." Born in Framingham, Mass., Frederick Lucian Hosmer graduated from Harvard and served the Unitarian churches at Northboro, Mass., Quincy, Ill., Cleveland, O., St. Louis, Mo., and Berkeley, Calif., where he now lives in retirement. This hymn was written in 1884 for the Chicago Unity Festivals. This hymn has considerable in thought and feeling with Lincoln's Gettysburg address.



"Salve Domine" was written by the late Lawrence W. Watson, a Canadian from the Maritime Provinces, and an excellent musician.

19. LORD OF OUR LIFE AND GOD OF OUR  
SALVATION

*Cloisters*

MATTHAUS A. VON LOWENSTERN

JOSEPH BARNBY

Lord of our life, and God of our salvation,  
Star of our night, and hope of every nation,  
Hear and receive Thy Church's supplication  
Lord God Almighty!

See round Thine ark the hungry billows curling;  
See how Thy foes their banners are unfurling;  
Lord, while their darts envenomed they are hurling,  
Thou canst preserve us.

Lord, Thou canst help when earthly armor faileth;  
Lord, Thou canst save, when deadly sin assaileth;  
Lord, o'er Thy rock nor death nor hell prevaieth:  
Grant us Thy peace, Lord.

Peace in our hearts our evil thoughts assuaging,  
Peace in Thy Church, where brothers are engaging,  
Peace, when the world its busy war is waging;  
Send us, O Saviour.

Grant us Thy help till backward they are driven;  
Grant them Thy truth that they may be forgiven;  
Grant peace on earth, and, after we have striven,  
Peace in Thy heaven. Amen.

This hymn grew out of two wars, the original German text, "Sapphic Ode," being intended for spiritual and temporal peace by Von Lowenstern and written in 1644 (during the Thirty Years' War in Germany) and the English translation done in 1834 by Philip Pusey, who through the hymn "refers to the state of the Church, that is to say, of the Church of England, in 1834, assailed from without, enfeebled and distracted within, but on the eve of a great awakening."

"Cloisters," by Barnby, was written for these words in 1868.

20. FOR ALL THE SAINTS WHO FROM THEIR  
LABORS REST

*Sarum*

WILLIAM WALSHAM HOW

JOSEPH BARNBY

For all the saints who from their labors rest,  
Who Thee by faith before the world confessed,  
Thy name, O Jesus, be forever blest.  
Alleluia, Alleluia!

Thou wast their rock, their fortress, and their might;  
Thou, Lord, their Captain in the well fought fight;  
Thou, in the darkness drear, their one true light.  
Alleluia, Alleluia!

O may Thy soldiers, faithful, true, and bold,  
Fight as the saints who nobly fought of old,  
And win with them the victor's crown of gold.  
Alleluia, Alleluia!

O blest communion, fellowship divine!  
We feebly struggle, they in glory shine;  
Yet all are one in Thee, for all are Thine.  
Alleluia, Alleluia!

And when the strife is fierce, the warfare long,  
Steals on the ear the distant triumph song,  
And hearts are brave again, and arms are strong.  
Alleluia, Alleluia! Amen.

An All Saints Day hymn consisting in all of eleven stanzas, by William Walsham How, beloved bishop of East London, known throughout this diocese as "the poor man's bishop," "the people's bishop" and "the omnibus bishop." His heart was in his simple, yet catholic, ministries. His activities were prodigious. No earthly ambitions clogged his vision of service; once offered the Durham bishopric at double the income of his East London position, he refused to move from the parish where he was the ideal shepherd of a mighty fold. His contributions to hymnody are among the most important in a hundred years: "O Jesus, Thou art standing," "O word of God incarnate," "We give Thee but Thine own," "On wings of living light."

The tune, "Sarum," by Barnby does not wholly meet the needs of the text and therefore Vaughan Williams' "Sine Nomine" is gradually supplanting the older tune. "Sarum," when sung with variety of interpretation, is still a strong, noble tune. Eight stanzas of this hymn may be varied as follows: First sung in full unison, second in full harmony, third by men in unison, fourth in full harmony, fifth by the choir, sixth by soprano voices only, seventh in full harmony and eighth in full unison. Only five of these eight stanzas are given in this pamphlet.

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on a recommended list of twenty hymns. New  
York, National Bureau for the Advancement of  
Music [19--]  
22p. 25cm.

1. Hymn festivals. I. Title.

CCSC/mmb

A8943

